

Handwritten musical score for a piano piece, featuring six systems of music. The score includes various dynamics, articulations, and performance instructions.

- System 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first measure is marked with a large 'X' and a '6' below it. Dynamics include *pp*, *mp*, *mf*, and *pp*. There are slurs and a crescendo hairpin.
- System 2:** Continues the melody. Dynamics include *p*, *pp*, *mf*, and *pp*. A 'Ped' (pedal) instruction is written below the staff.
- System 3:** Features a 7/8 time signature. Dynamics include *pp*, *mf sub.*, *mp*, *pp*, *mf*, *p*, *pp*, and *f*. A slur covers the first two measures.
- System 4:** Features a 5/8 time signature. Dynamics include *ff*, *ppp*, *mp*, *mf*, *pp*, and *p*. A slur covers the first two measures.
- System 5:** Features a 2/4 time signature. Dynamics include *pp*, *mf sub.*, *f*, and *p*. A 'Ped' instruction is written below the staff.
- System 6:** Features a 4/4 time signature. Dynamics include *cres.*, *f*, *mf*, and *pp*. A 'Ped' instruction is written below the staff.

The score is written in a cursive, handwritten style with various musical notations including slurs, ties, and dynamic markings.

DIAZ-TEC 550

Handwritten musical score for piano, measures 19 to 43. The score is written on ten staves, each with a system number (19, 26, 31, 35, 40, 43) at the beginning. The music is in G major (one sharp) and 4/4 time. It features complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Dynamics range from piano (p) to fortissimo (ff). Pedal markings (Ped) are present throughout. The score includes various musical notations such as slurs, ties, and articulation marks. The final measure (43) ends with a double bar line and a repeat sign.

46

*sfz* *trm.* *sfz* *mf* *loco*

*Ped*...

52

*f* *mf* *p* *f* *p* *f*

*Ped*...

55

*f* *f* *f* *f* *f*

*Ped*...

60

*loco* *ff* *sfz* *mf* *fff*

*5* *5* *2+3* *2+3*

64

*loco* *sfz* *mf* *mf* *f*

*Over Black* *Under White*

*5* *5*

68

*sfz* *fff* *sfz* *sfz*

*MPed* *sfz* *sfz* *sfz*

*—MPed—*



H.F.

B. 4 Slower ♩ = 104

(69) *sffz* *mf* *ff* *mf* *Ped* *Ped* *Ped* *RH* *LH*

... *MPed* ...

72 *cres* *poco* *a* *poco* *Ped* *Ped* *Ped*

76 *Cres. Accel.* *15VA*

79 *♩ = 168* *Quick Ritard* *Big swell* *♩ = 88* *cres* *Ped* ...

84 *♩ = 54* *sffz* *ff* *sffz* *ff* ...



115

8va

ff

mp

mf

pp

mp

Ped

7

119

mp

pp

ppp

pp

Ped

121

mf

pp

4

p

7

p

### Performance Notes

All notes under a double slur are to be held down for the full duration of the bar. On the last beat (♩) of a bar the pedal should sustain these notes. If a double slur extends into the next bar, continue holding down the notes only for the duration of the note in the next bar. In bar 119 release all notes together on 6<sup>th</sup> beat.

— indicates beat groupings.

If a 10<sup>th</sup> is uncomfortable to hold down in the left hand  
 THEN: For Grand Piano  
 Pre-set with the Middle Pedal notes

For Upright Piano  
 use the middle Pedal

\*1 ms. 69: MPed = middle pedal; sustain D's only. If no MPed, sustain D's with ordinary sustain pedal and release on attack of G#'s. [f means attack together.

## H E A T      T H E M E      I I

### Programatic Note

The repeating note in Heat Theme II represents the illusory telegraph messages in On The Beach (1959) the movie directed by Stanley Kramer and based on the novel of the same name by Nevil Shute (1957). The only surviving people of a nuclear holocaust who are in Australia receive a number of nonsensical shortwave telegraph messages from Southern California. The men from a submarine, which is sent there to find out who is making the telegraph signals, discover an empty room with an open window through which a slow summer breeze is blowing against a window shade whose pull-cord ends in a circular loop through which has been inserted the neck of a bottle that is leaning over a telegraph key which it occasionally hits depending on the wind — all this was happening in an empty building in an empty city; no one was alive, none had survived.